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YURY ARBATSKY
LEITURGIA
for organ

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UGA School of Music

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New York, N. Y. 10016
CATALOGUE NO. ZM-1372

Edited by
WALTER G. NAU

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LEITURGIA was given its world premiere under the title "Saga of Salem" by Dr. Heinrich Fleischer in Salem Lutheran Church, Chicago, Illinois on January 7th, 1951. Since then, Dr. Fleischer has repeated it in recitals at Jackson, Mississippi, Portland, Oregon, and in the Rockefeller Chapel of the University of Chicago. This composition was mimeographed, because many requests for it came from Europe. Such expressions of interest, have been the occasion for the following observation by the present writer.

Yury Arbatsky, like certain other contemporary composers, is tired of the ceaseless one-two-three-four patterns which the Occident has for centuries now taken as ideal. In *Leiturgia,* Dr. Arbatsky has consequently applied rhythmic patterns combining meter and time as they were in use in the ancient world; he has been studying the survivals of such patterns for years in remote districts of the Balkans among the uncivilized rural population[1]. But many organists are unable to reproduce these patterns of so-called primitive people, which are indeed very complicated.

Thus in order to make *Leiturgia* playable for the majority of organists, the editor had to reorganize Dr. Arbatsky's patterns in such a way that they would not "atomize" the bars. Consequently, the composition has inevitably lost a great deal of its vitality. However, all such changes have been indicated by dotted ligatures, which may help the performer to recognize the rhythmic virility of the composer.

The registration for *Leiturgia* has been suggested by my teacher, Dr. Heinrich Fleischer, the present organist at the Rockefeller Chapel. The eminent interpreter of Bach and Reger, Dr. Fleischer, whose unique erudition in modern organ styles is extremely rare for our standards, is intimately acquainted with Arbatsky's principles, having given almost all the first performances of his compositions for organ in America.

For manual indications the editor has used English nomenclature adding in brackets their European equivalents. *Leiturgia* requires an actually advanced technical skill and, of course, artistic maturity. Therefore the editor feels that any suggestions of his concerning either fingering or pedaling would be superfluous.

Leiturgia is based on the tune "Vi Lofve Dig, O Store Gud"[2] from the *Rostockerhandboken* published in 1529.

Sincere thanks are due to the Art Institute of Chicago for permission to reproduce the woodcut "The Nativity" from *Seelen-Wurzgarten* (gift of Mrs. Potter Palmer), Ulm, 1483, on the front page. The publication of this composition was made possible by Mr. Walter F. Pritzke and the editor feels deeply obliged to him for this kind act.

WALTER G. NAU

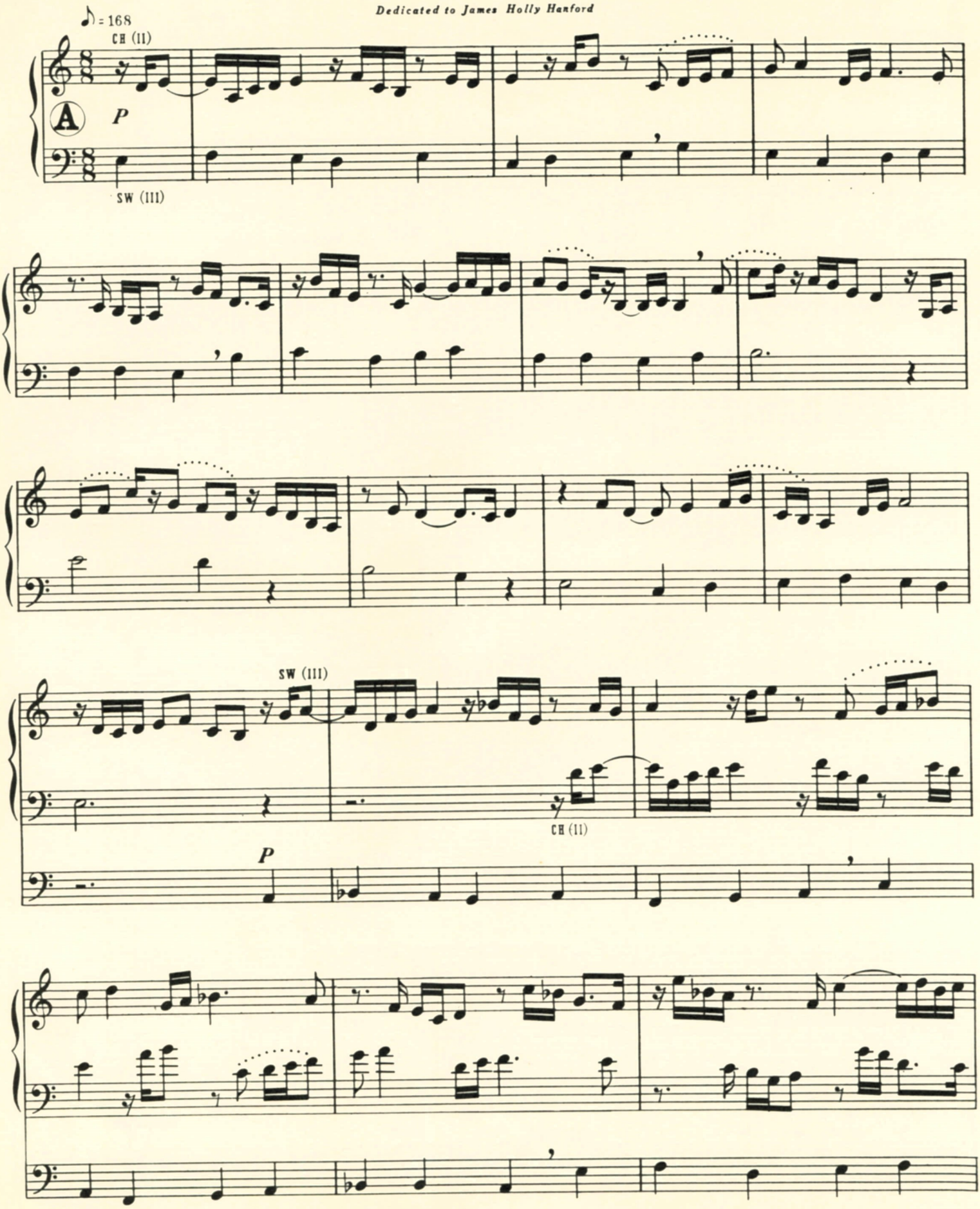
[1] Cf. his *Beating the Tupan in the Central Balkans,* Chicago, 1953; Walter G. Nau, ed., *A Triptych from The Arbatsky Collection at The Newberry Library,* Chicago, 1954.

[2] Generally indexed as: *Jehovah, Thee We Glorify.*

A GREAT (I) : principali 8′, 4′, $2\frac{2}{3}$′, 2′;
CHOIR (II) : flauti 8′, 4′, $2\frac{2}{3}$′, 2′;
SWELL (III): oboe 8′; octava 4′;
PEDAL : fagotto 16′; flauti 8′, 4′;

Q principali 8′, 4′, $2\frac{2}{3}$′, 2′; mixturæ;
labiali 8′, 4′, 2′; aliquote; mixturæ;
trombe 8′, 4′, 2′; cymbal;
trombone 16′; tromba 8′; octava 4′;
cop. : SW (III)/CH (II); SW (III)/CH (I); CH (II)/GT (I).

Dedicated to James Holly Hanford



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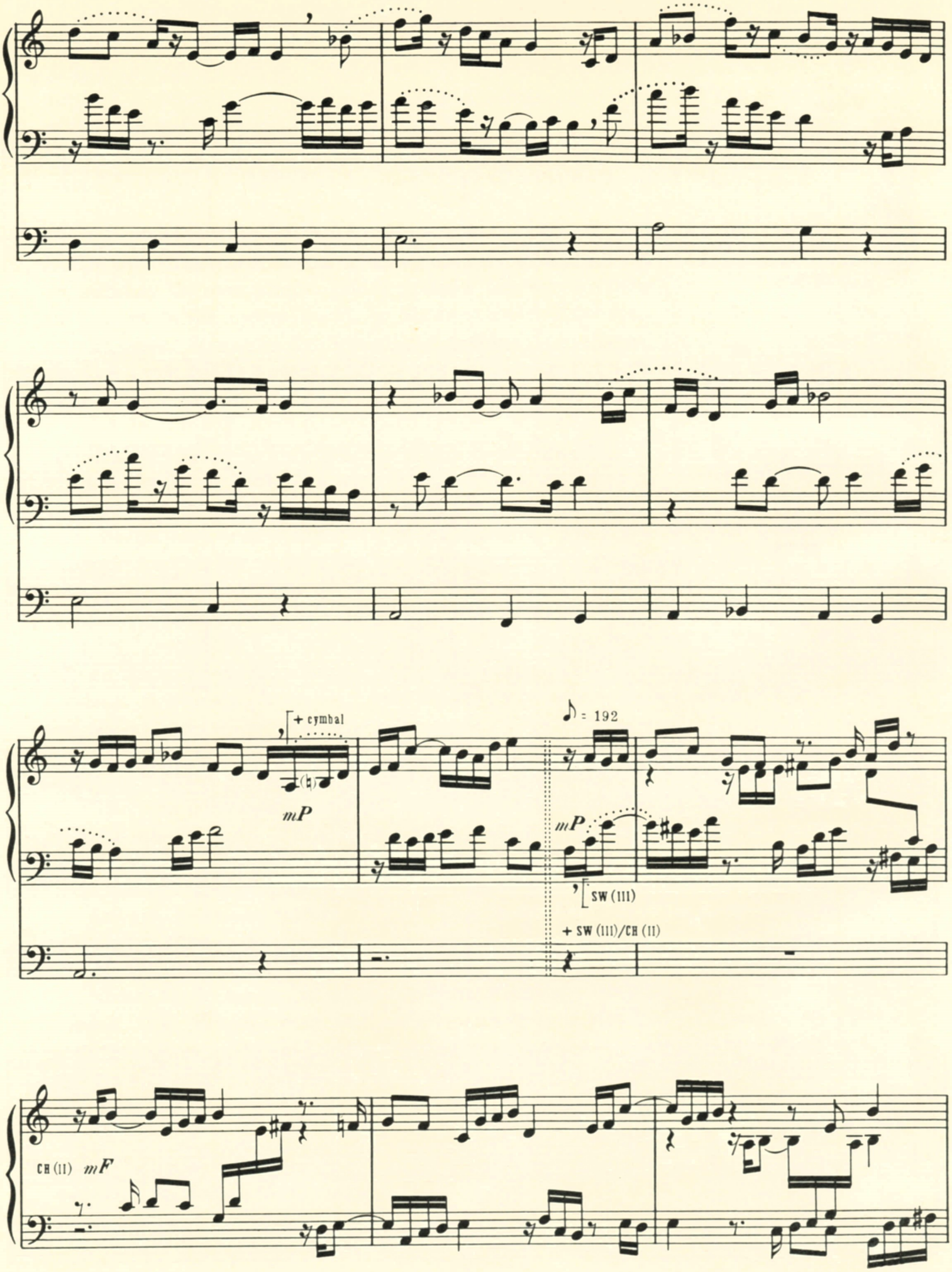
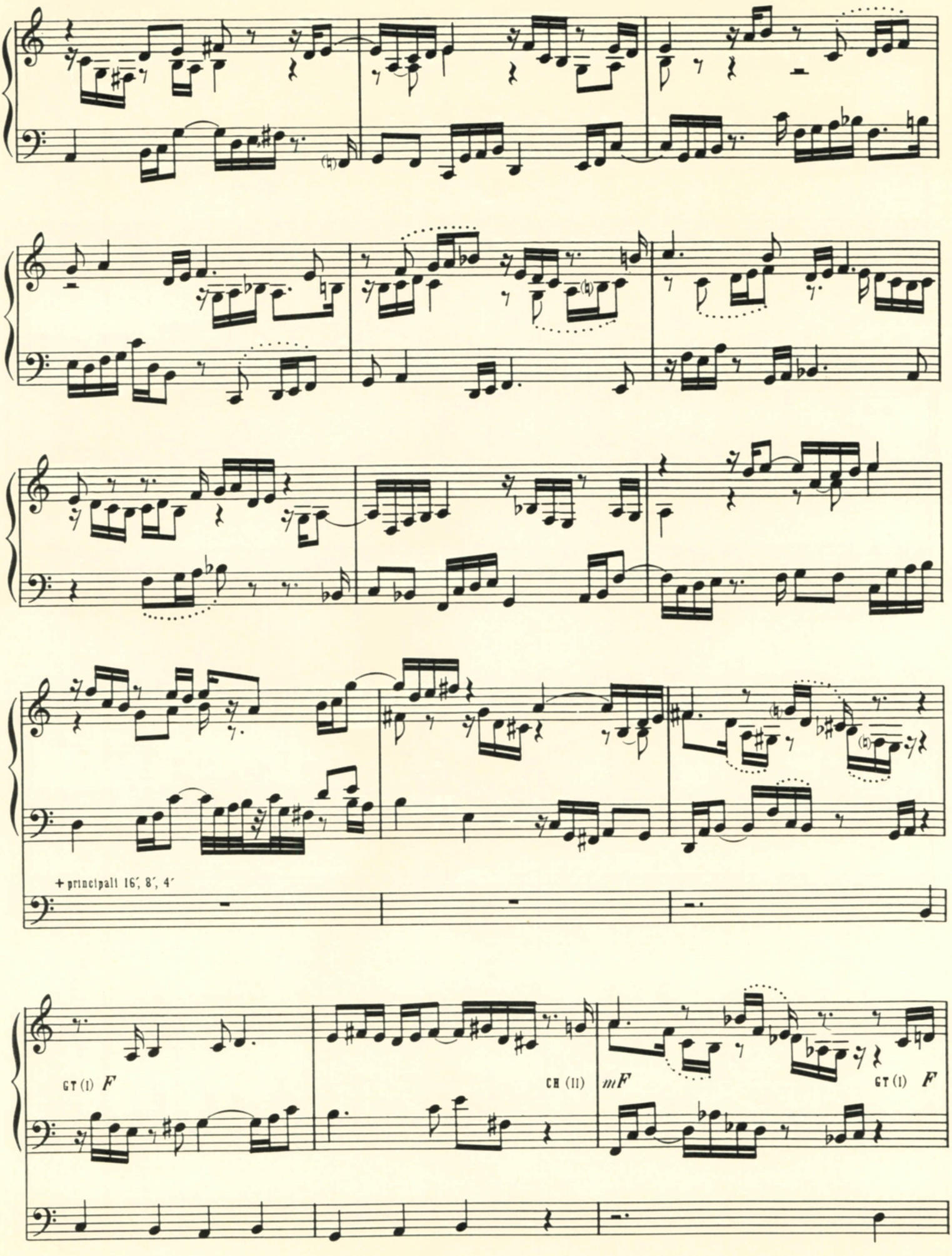
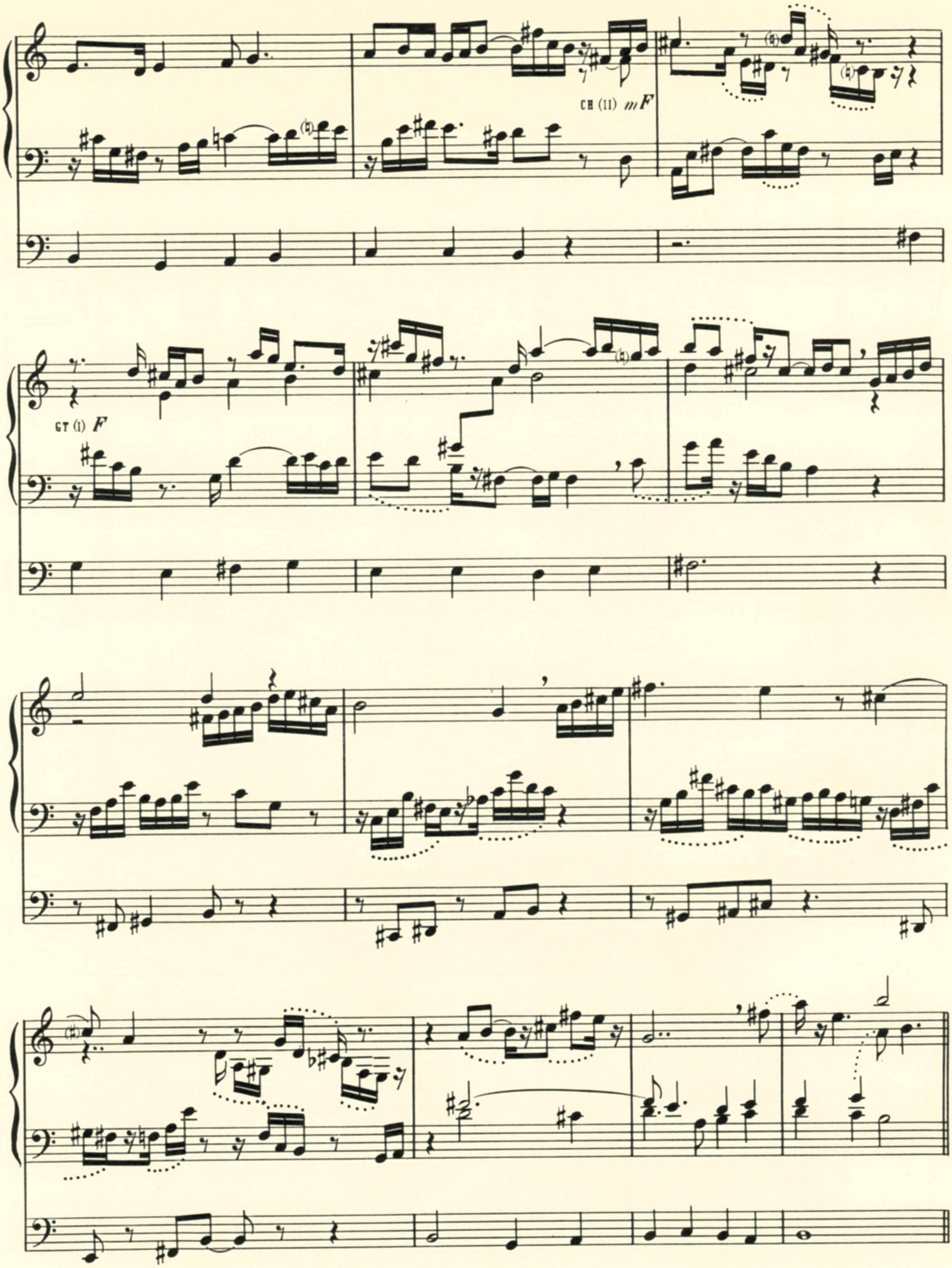
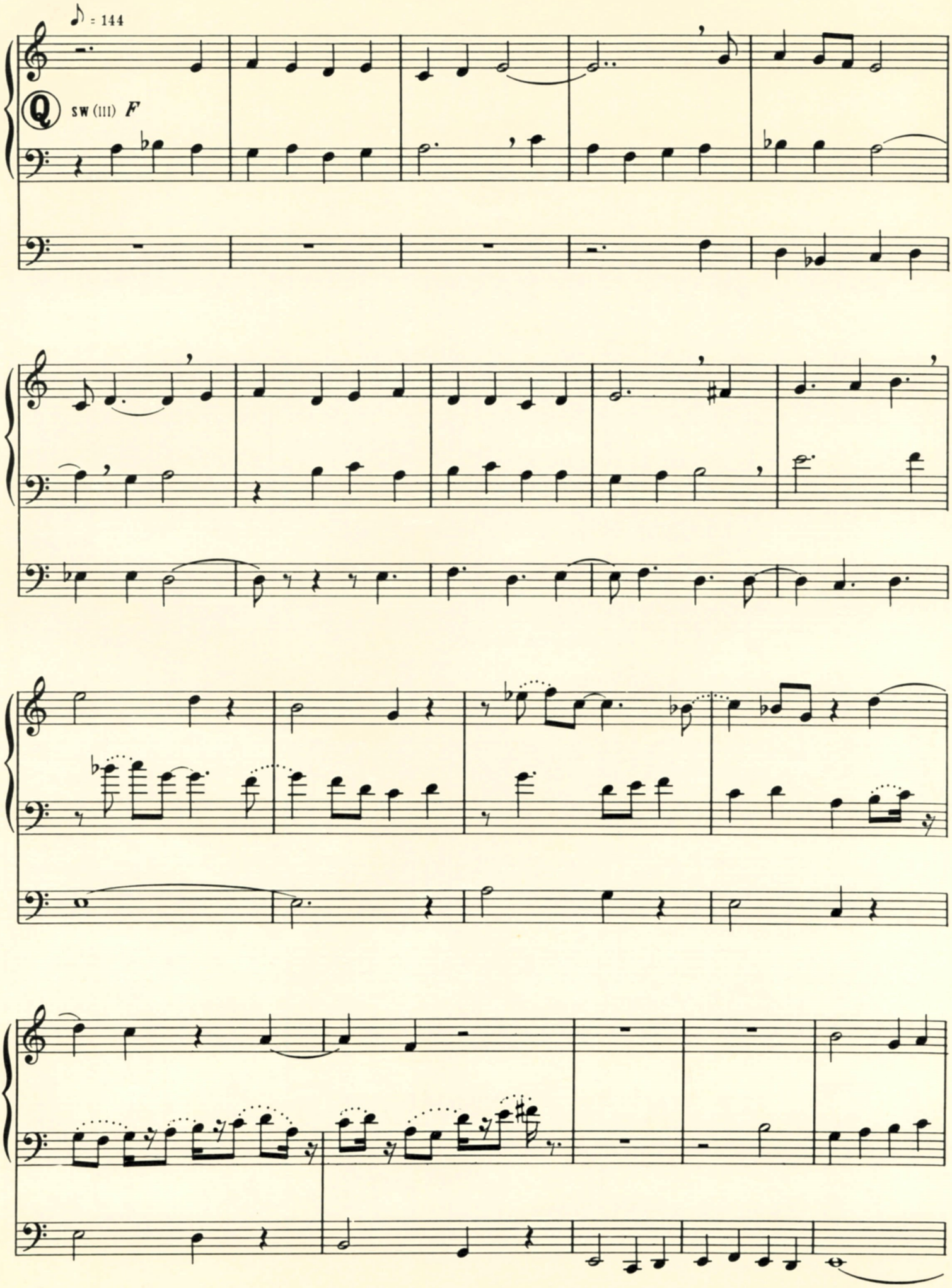
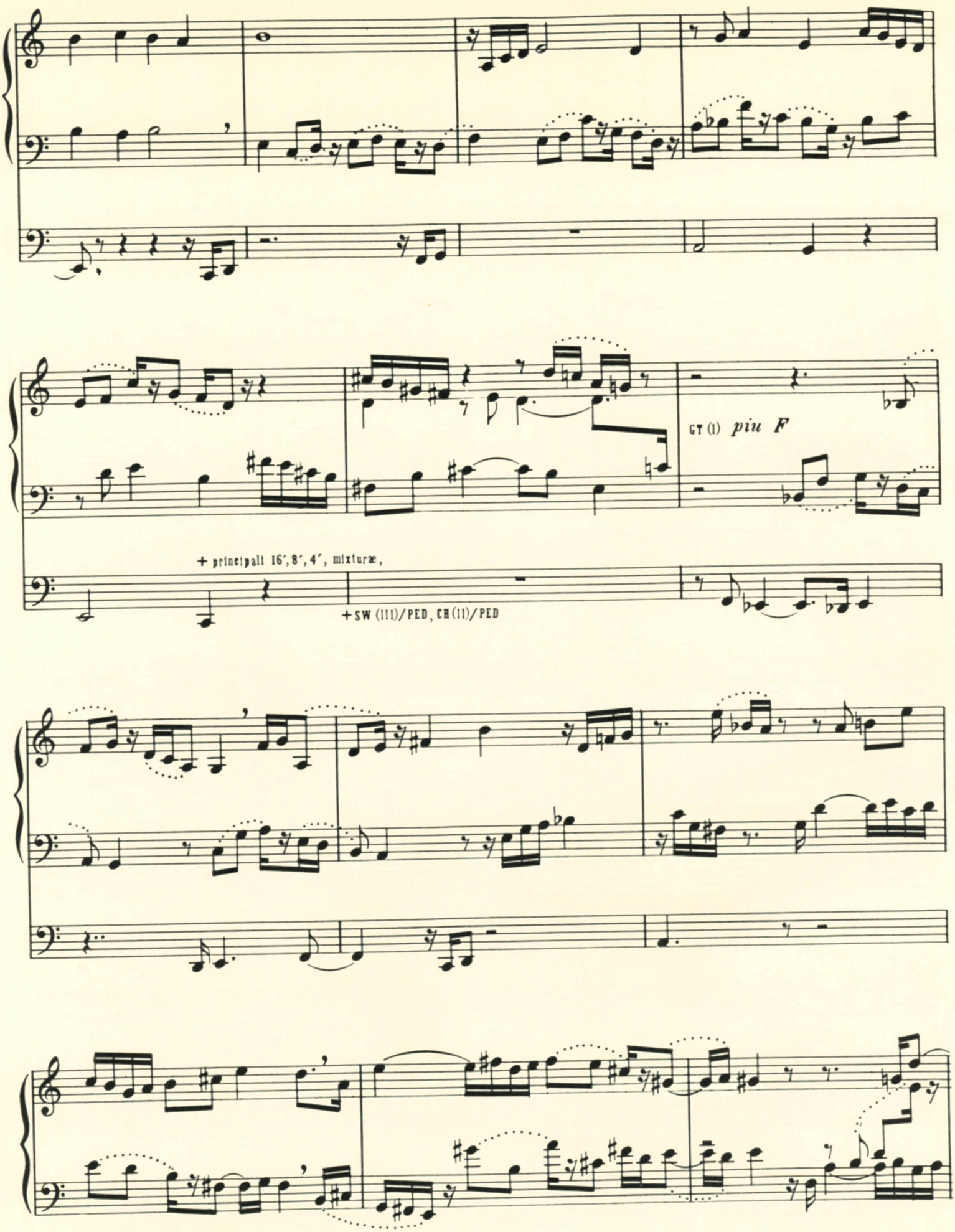
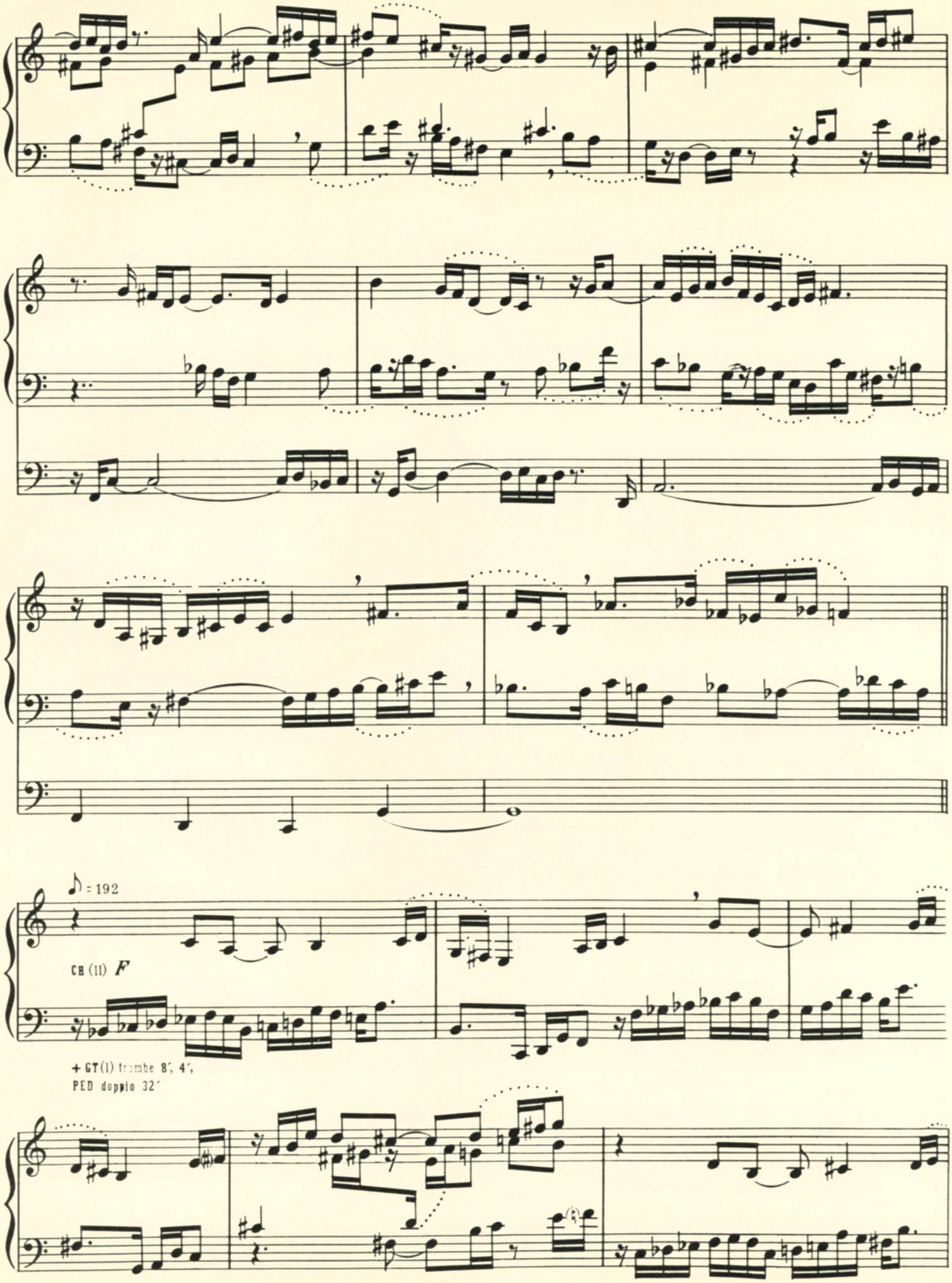

+ cymbal
mP
♪ = 192
mP
SW (III)
+ SW (III)/CH (II)
CH (II) mF

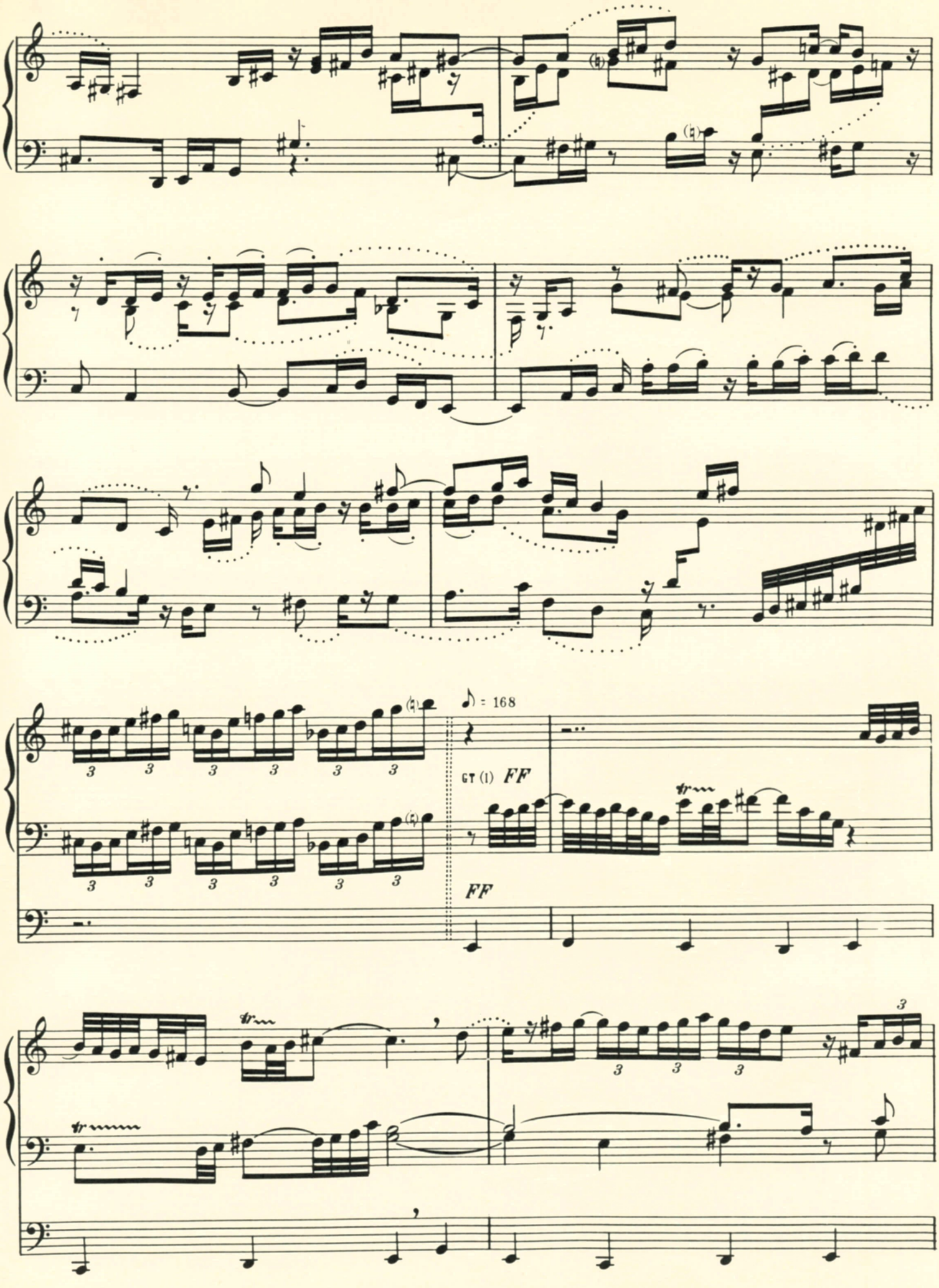

+ principali 16′, 8′, 4′
GT (I) F
CH (II)
mF
GT (I) F


CH (II) mF
GT (I) F


♪ = 144
Q
SW (III) F


GT (I) piu F
+ principali 16′, 8′, 4′, mixturæ,
+ SW (III)/PED, CH (II)/PED


♪ = 192
CH (II) F
+ GT (I) trombe 8′, 4′,
PED doppio 32′


♪ = 168
GT (1) FF
FF

3 2108 03874 0505

CH(II) *F*

GT(I) *FF*

SENZA RITARDANDO

♪ = 144

TUTTI

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